

The Way of the WRAP

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This Premet Wrap Flares Below the Elbows and has Three Bands of Velvet

A Gay Little Wrap of Coffee Tinted Faille with a New Hood Collar

A Black and White Silk Coat by Redfern with Mammoth Cuffs and Collar

"Rookie" Coats for Smart Street Wear - Many Good Looking Models in Navy Blue - Sumptuous Silk Coats for Warm Spring Days - Stitchery, Embroidery, Braiding and Buttons On the New Coat Models for Spring.

THE choice between a spring coat and a spring suit—if one cannot manage both—is a distracting and puzzling problem this season. One feels, perhaps, that a suit is the proper thing to have—the quite indispensable item of the wardrobe; but after trying on several coats in a tentative sort of way, a coat one simply must have. They are so altogether fascinating just now, with their graceful lines and their irresistible smartness and dash. And after all, if there was ever a season when a spring coat fulfilled all the needs of a suit—and much more—this is the season. The new models cover every requirement of coat usage, from sturdy coats for rainy day wear to delicate silk wraps that will add untold distinction to a formal, late afternoon toilette.

To every Paris couturier his masterpiece—in the way of a coat. Each house strives to bring out at least one model that shall make a sensation, and by that model will the house be known all through the forthcoming season. This year the couturiers have fairly outdone themselves in the coat line. Grace seems to have been the fundamental idea in the building of coats and rarely graceful and pleasing are the results. There is a Lavin coat of gray duxetyn with rows and rows of embroidery in white wool thread which has achieved a deserved sensation in Paris. The Chanel cape-coat of old-blue jersey cloth is another notable spring model. Jenny's masterpiece is a satin coat with a knee-deep hem of cloth and buttons set closely all the way from neck to hem. From Martini at Armand comes a swaggar coat of navy blue gabardine with a bulky-necked cape and front panel of blue and white checked serge. The special Georgette coat of taffeta with full skirt and low belt is capitatively youthful and full of chic and dash, as all Georgette's models are. Drecoll introduces a gray motor coat of rose pink tussah silk. And so on, and so on, all through the list of charmed Parisian names. Many of these models have been copied or "adapted" by American manufacturers.

Silk An Ideal Material For Summer Wraps. All the wraps pictured today are of silk; for, as always, the endeavor has

been to present to my readers the most attractive types of the season's styles; and the silk wraps are undoubtedly the most attractive models for outer wear this season. Later in this chat, I will tell you something about dressy coats of gabardine and other wool-woven fabrics; but first we will take up the silk wraps on which fashion smiles with particular kindness just now.

Smartest, perhaps, of all the smart coats pictured, is the Redfern model of black and white silk in a big criss-cross pattern. White stripes cross the black silk one way and gray ones the other, so that the effect is soft and not glaring. The coat is lined with white silk and this shows itself at the turned back cuff and at the inner fold of the collar, which is truly an impressive detail evidencing the cut of a master in its crushed and folded effect over the shoulders. Take a yard of wide silk and try to arrange it in the manner suggested and then try to make it stay there, resuming its correct lines after the coat has been thrown off and pulled on again. I think you will be willing to yield Redfern all the credit he deserves for this cleverly draped and entirely new collar. This coat has straight lines to the waist, the skirt having a circular cut so that it flares widely at the hem without adding bulk at the waistline. The sleeve, divided against itself by a rounded pleat above the elbow, flares in bell shape to the rolled back cuff, wider, surely, than ever a cuff dared to be before. Worn as it is, with white frock, gloves and boots and a big hat of black straw trimmed with a white feather ornament, this black and white silk coat is infinitely good style.

Fullness Usually Over the Hips.

All the French wraps for spring show one point of resemblance; the line at the back is kept as flat as possible, from neck to hem, whatever fullness there is being massed at the sides over the hips. In many cases this fullness is reinforced with a light haircloth facing so that while the frock itself swings out gaily from the ankles, the coat swings yet more gaily and animatedly about the hips. Why is it that the short skirts, fluttering frills and flaring coats of the moment, give women such an animated suggestion. Whatever the reason, they certainly do, and most women, with the facile adaptability of their sex, live up to their easy, youthful skirts in expression and manner. The languishing

look which accompanied the droop-shouldered "slouch" of the tight-skirt era has vanished from feminine faces, and a bright, blithe alertness seems to have taken its place. So much for the effect of haircloth and hoops.

A Doucet coat of coffee-colored faille silk, with flat back and fullness over the hips—as has been mentioned above—shows a quaint effect at the sides, as though the couturier had made the gored side-panels too long and as an after thought, had drawn them up in the way a French awning is drawn up, on a shirring. This coat has a graceful, draped sleeve and the coffee-colored faille is extremely chic, for all the tan and light brown tones are favored in coatwear this season. Navy blue is another favorite color; but the dark blue coat must be very, very chic if it is not to suggest in

any way a uniform. Nurses and nursery maids wear neat, long coats of dark blue over their linen gowns, and blue coats are worn by certain protestant sisterhoods. There is something eminently practical—yet not black—about a dark blue coat, so to

Dainty Neck Fixings of SPRING

Q UITE appropriately, in a season of ultra feminine styles, neckwear belongings are as soft and dainty and exquisitely fine as they can possibly be. Handkerchief linen, sheer as cobweb, soft batistes, organdie, mousseline de soie and washable net go into the new collars and jabots, and very often there is marvellously beautiful hand embroidery, wrought on the fair fine fabric.

French shops give the preference to cream tinted neck belongings, and there are some very beautiful specimens of hand embroidered cream—or "blonde" net—which include collar and cuffs; the collar usually in some odd and original shape, different from anything likely to be worn by the rank and file. A new collar for wear with silk frocks, and made of this creamy net with delicate hand embroidery and scalloping, appears to be turned around hind-side before on the shoulders. A narrow, circular strip of the crepe, hemstitched at the edge, is placed around the neck, lying flat like an ordinary round collar of the Jane Eyre type except that the opening is at the back, and down the back, half way to the waist line, hang square pleatings of the embroidered net.

There are round collars, square col-

lars, pointed collars, scalloped collars, cape collars and dear knows how many other sorts. Sometimes the neck opening is V-shaped in front, sometimes round; often square. And one may wear as shallow or as deep a neck-opening as personal fancy dictates this season. Every woman must be her own guide in this respect, for what is becoming to one face is often hopelessly trying to another. As a rule the V-shaped opening is most becoming, for it gives a long line that adds to the slenderness of the figure, and it has a way of softening the contour of a heavy or a hard face. And, if you will look about you any day in New York, you will find few faces—on women over thirty—that have not acquired hardness about the mouth.

Jabots and fichus are to be tremendously fashionable this summer—if one may judge by signs that point that way. There are fascinating net fichus, with little pleated frills all around the edge which will be the making of simple bodices of washable frocks. Elbow sleeves are coming in again, over in Paris; and the prettiest way to treat sleeves, when a fichu is crossed over the bodice front, is to cut them in a slanting line at the elbow, finish the edge with pleated net frills and then add a little bow of velvet ribbon to the outer side of each sleeve and a third bow where the fichu crosses on the bosom.

Jabots are of cream net also, and the prettiest ones are tapered to a point at the bottom; the two pleated sections of the jabot being attached to a narrow strip of net trimmed with tiny buttons, or hand embroidery. A very narrow collar of cream tinted crepe de chine opens in a deep V in front and is edged with a pleating of the crepe, hemstitched at the outer edge. This pleating is 1/2 inches deep at the back of the narrow collar, but tapers to nothing at the point of the low V. Below, falls a pleated jabot of the crepe, also hemstitched. There are chemisette collars also; the collar turning back at the front from a long, straight vest portion which slips under the fronts of the bodice. Of this type is a broad organdie collar with a scalloped net hem, the two fabrics joined under a line of the most exquisite hand embroidery. The chemisette is

of organdie, tucked nicely and fastened with little croch buttons. To match this collar there are cuffs of organdie with scalloped hems of net, also embroidered.

Collar and cuff sets in very good style are of Georgette crepe cut in deep vandykes at the edge, the vandykes in turn being finished with tiny hand-embroidered scallops. Such a set is simple enough in style, but the sheer material and exquisite handwork gives an effect of supreme distinction. Particularly French is an



A variation of the cape-collar, square in cut and made of cream linen bound with self-tone braid.

upstanding collar of sheerest organdie finished at the edge with a corded hem only. This collar is two inches high and is entirely starched, and it stands straight up from the neckband. Pull—and here is the secret—the neckband is at least two inches lower than normal and the bodice is cut out at least an inch lower at the back than it is at the front. The cuffs to match

this collar are circular in shape, so that they flare well away from the sleeve when turned back from the wrist.

For wear with tailored frocks or coats there are many varieties of cape collar; some of taffeta, others of linen or other wash materials. One is a cape collar of cream-colored linen bound with self-toned braid. This collar is square in cut at back and front and falls well over the shoulders. It is a more becoming style than the perfectly round cape-collar which invariably adds breadth to the figure. One young woman who has plenty of time at her disposal is making herself a cape collar and cuff set for wear with summer morning frocks. The round cape is finished at the edge with scallops and eyelets and the cape falls well over the shoulders. The neck opening is finished with a narrow turned-down collar, also scalloped and eyelet-holed. This narrow collar opens in a V at the front, and the larger cape-collar buttons down the front from the V with tiny pearl buttons. The cuffs are three inches wide and flare a trifle. They, also, are finished with scallops and eyelets.

Lace is again very fashionable on neckwear belonging and one sees a deal of filet, cluny and the lovely real Irish which has been missed for a year or two on new collars and cuffs of sheer linen.

The tulle neck ruff without adding uncomfortable warmth, gives the cos-



There is ever a demureness about snowy cuffs and collar on a dark frock. This year a touch of lace is permitted.

tume a finished touch and a certain formality and distinction. It is also invariably becoming in black or color.

Cheesecloth Windows for Windy Nights

IN the housefurnishing departments of the big shops one finds a very clever window device for excluding wind and rain while admitting light; and the cost is so trifling that no family need be without a supply of these appliances—one for every sleeping-chamber in the house. The device is a light wooden screen, exactly like an ordinary sliding glass screen for summer use, except that the frame is only eight or ten inches high and coarse cheesecloth is substituted for netting. The screens come in several sizes so that any window may be fitted and the smallest size costs about twenty-five cents. With one of these cheesecloth screens in place the window may be opened for ten inches even when a blizzard is blowing and the occupant of a bed in the room will not be annoyed by chilly breezes lifting the hair from his head while the bedclothes are nudged about his ears. The cloth screens

are especially useful for small, one-windowed rooms where wind and rain are apt to blow directly on the foot of the bed.

BE SURE YOUR GLOVES ARE CORRECT.

NO detail of dress is the knowledge of fine discrimination in sartorial things more evident than in the choice of gloves. Yet a surprising number of women, otherwise well-dressed, make mistakes in glove-wear. For instance, white glove is not correct in the morning, unless one is on the way to a luncheon or some other formal affair; yet how many women one meets on a morning's shopping expedition clad in formal white? Fawn colored or bisque gloves are now more fashionable in Paris than pure white for dressy wear, and the informal glove is of washable kid or heavy glace kid in mannish style.

Is Your Face Too Fat?

MANY women deplore the fact that a diet which reduces the figure shows its results also in the face; but this is not invariably so deplorable after all. A fat face may be happy, jolly, good-natured, but never, never can it be interesting and spirituelle, the latter a French word expressing refinement and delicacy of contour and feature only to be found when the spirit shines through the flesh. It is this delicacy of feature and the wiping out of material lines that makes the face of a convalescent often so appealing and interesting. So long as the complexion is healthy white and pink, the lips rosy and the eyes bright with vitality, a thin face is no detriment to beauty—rather the reverse. Even a child with a fat face is not beautiful. The woman who fears to make her face thinner by dieting should remember that a thin face will certainly make her eyes ap-

pear larger and—provided other conditions bespeak health and vitality—will make her look younger than the fat, heavy-jawed cheek and chin of middle age.

PELTICOATED LIGHTS FOR THE Boudoir.

INSTEAD of dimmed candles on the dresser now, there are two cleverly arranged electric lights, each one concealed beneath the frilly skirts of a little doll-lady togged out in appropriate Watteau style, or Eugenie style if one prefers. Two of these little dolls, dressed in ruffled pink silk skirts, tight pink bodices with puffed sleeves, and poke bonnets with nodding roses, stand guard over the electric lights that illumine the dresser in a charming boudoir. The glow of the light through the pink petticoats is alluring.



Nothing in neckwear is quite as flattering as the tulle ruche. Therefore it prevails and here is this spring's type.